

A Memorial Exhibition and Other Matters

Sculpture by Helen Mears And Paintings by Taos Society

A memorial and representative exhibition of the work in sculpture of Miss Helen Farnsworth Mears was opened at the Brooklyn Museum last Wednesday. The exhibition will continue for three weeks and will close after Sunday, February 15. It comprises twenty-six bronzes and thirty plaster casts, besides photographs, and is placed in the south gallery of the rotunda on the third floor of the Brooklyn Museum.

Helen Farnsworth Mears was born at Oshkosh, Wis., in 1876, and died in New York, in 1916. She was a favorite pupil of Augustus Saint-Gaudens and studied in New York and Paris. Among her distinctions were: Membership in the National Sculpture Society (1907); awards of prizes from the Milwaukee Women's Club and the Columbian Exposition at Chicago, 1893; silver medal, St. Louis Exposition, 1904; and honorable mention at the Panama-Pacific Exposition, 1915. The Metropolitan Museum owns her bronze relief portrait of Edward MacDowell, and there are replicas in the Brooklyn Museum

and in the New York MacDowell Club. Her marble statue of Frances Willard is in the Hall of Fame in the Capitol, Washington; her monumental Adin Randall fountain, with the heroic bronze figure of Adin Randall (George B. Post & Sons, collaborating architects), was erected in 1914 at Eau Claire, Wis. Her bronze portrait relief of the artist's mother is owned by the Madison Art Association; her bronze bust of General Rogers Clark is in the Milwaukee Public Library; her bronze bust of Dr. William T. G. Morton is in the Smithsonian Institution in Washington. All of the above works are represented by casts or photographs in few of the latter in the present exhibition, and other interesting and beautiful exhibits are originals of private ownership or casts of such pieces. The most important exhibit, both as regards dimensions and as regards monumental composition, in the present exhibition is "The Fountain of Life" (Henry Bacon, collaborating architect), which was awarded a place of honor and a silver medal at the St. Louis Exposition, in 1903 (height, 162½ inches; width, 175½ inches). This monument is shown in cast and has never been executed. Another fountain design is "The Fountain of Joy," with central figure of an infant Pan, which is shown in the original bronze. There are many remarkably beautiful sketches, reliefs, statuettes and reproductions of unexecuted monumental designs, among which is the invited competition model for a monument to Mary Baker Eddy (Henry Bacon, collaborating architect).

The genius of Helen Farnsworth Mears has been widely recognized by the most distinguished critics. Her designs were spontaneous, highly independent and beautiful. Her talent for monumental composition was extraordinary and her early death was a great loss to American art.

At the time of her death a most interesting biographical notice was published in "The New York Sun" from which the following extract is copied: "As a baby, before she spoke, she was in the habit of biting her bread into the form of animals—dogs, cats, horses. She modeled her doll babies out of tar and preserved them in dishes of cold water, while her paper dolls were such excellent likenesses of her friends and town-folk as to be embarrassing when unexpectedly picked up. When she was about eight years old she modeled out of clay and baked in her mother's kitchen oven a head of Apollo, which won a prize at the county fair.

"While still a little girl at school she designed in the woodshed of her home her 'Genius of Wisconsin,' chosen by the Columbia Fair Commission to be erected at the World's Fair in Chicago. This was before she had studied at all and while she was too young to sign a contract. The statue, nine feet in height, was erected at the World's Fair and afterward, much to her distress, it was put in marble, according to the contract."

"She won an independent prize of \$500, and with this money Miss Mears went to New York and entered the Art Students' League. During her first week there Mr. Saint-Gaudens promoted her from the antique class into the life class and took her into his private studio, where she began to work upon his commissions. Finally, when Mr. Saint-Gaudens gave it as his opinion that there was absolutely no limit to be set to Miss Mears's possible achievement in sculpture, a wealthy and discerning lady financed her three years' study in Europe, where she worked in Paris with Puelin, Merson, Charpentier and Colan, and later traveled in Italy, working in the galleries there under the direction of Mr. Saint-Gaudens."

The present memorial exhibition in Brooklyn is the first complete and comprehensive showing of the artist's work, including many pieces from her studio which have not previously been shown. None of the sketches has been previously shown. About one-half of the present exhibition is new material for the public and for the critics. An important memorial exhibition was made, however, in 1917 at the Milwaukee Art Institute, in association with the John W. Alexander Memorial Exhibition, and an exhibition of bronzes was made at the Pea-



THE EAR OF CORN
(From the painting by E. Irving Couse at the Milch Galleries)

body Art Institute in Baltimore in 1918.

Work by the Taos Society of Artists
This week at the Milch galleries there is an exhibition of paintings by the Taos Society of Artists. Ernest L. Blumenschein, in a foreword to the catalogue, reprinted by courtesy of "The American Magazine of Art," has this to say about the society's origin:

"It was almost twenty years ago when two young New York artists, traveling through the West in a wagon, came upon the adobe town, Taos. . . . One cannot tell about Taos without dwelling on the mountains that box in the valley on three sides.

"The great plateau of the American Southwest runs from the west to the foot of this range and here, where the creeks spill down into the desert, are trees and earth that only need man's care to produce all that man needs—

frijoles and maize. So the brown man came here long before the Spaniard, and the Indian pueblo—that remarkable community home—was built at the mouth of Taos Canyon in the stone age.

"The Indians of Taos, rooted in a northern corner of New Mexico, have resisted all enemies for these many centuries, during which they developed the grand little democracy, self-governing, self-supporting and self-respecting."

"The two artists who stopped at Taos on their wandering journey found so much to admire and respect and were so deeply moved by the sights and life of this beautiful valley that they decided that they had wandered far enough and here was work for a lifetime.

"Thus began the Taos art colony, now so well known in the United States. . . . Artists, in order to qualify, must have worked in this region for three successive years; others may become associates."

Random Impressions in Current Exhibitions

At the Babcock Galleries there is an exhibition of recent paintings by S. Wickewitz, a Polish artist. Born in a small town in 1891, he showed his artistic inclinations at a very early age, but his actual education did not begin before he came to this country. After a short stay in Europe, where he

studied with much success, he then came to New York, where he continued his studies at the New York Academy of Design. Upon his return to Cleveland he opened a studio, and in his second year he began to paint in oil and in water colors. Mr. Wickewitz exhibited some of his works at the Art Institute of

the details of life centering about her main theme.

The exhibition of paintings by Edward Hopper and drawings and etchings by Kenneth Hayes Miller at the Whitney Studio Club will close next Tuesday. Both artists express unusual talent and their work is well worth a visit.

The important collection of paintings formed by the late Captain J. R. De Lamar will be sold in the grand ball room of the Plaza on the evening of January 29. Beginning to-morrow the paintings will be on free public view at the American Art Galleries, Madison Square South.

The sale, which is made by order of William Nelson Cromwell, Alfred J. Retzki and the United States Trust Company of New York, executors, will be held under the management of the American Art Association.

Captain De Lamar's collection comprises nearly one hundred paintings and includes a number of important canvases purchased from many of the public sales of celebrated collections held during the last twenty years.

The following are the more important examples: Van Marcke's "Spring Day," from the Manheim collection, 1890; Jules Breton's "The Gleaners," from the C. T. Dickey collection, 1907; Schreyer's "Mothers' Shenk and Escort," from the Hugo Reisinger collection, 1907; Anna Tadam's "Love, Missie," from the Charles T. Yerkes collection; Ziem's "Venice," Vibert's "Incoming Tide" and "Departure of His Emi-



AUGUSTUS SAINT-GAUDENS
(From the bronze by Helen Farnsworth Mears in the Brooklyn Museum)

studied the most important museums and galleries, he entered the Cleveland School of Art, where he soon was grad-

uated with much success. He then came to New York, where he continued his studies at the New York Academy of Design. Upon his return to Cleveland he opened a studio, and in his second year he began to paint in oil and in water colors. Mr. Wickewitz exhibited some of his works at the Art Institute of

nene": Bouguereau's "L'Aurore," from the Charles T. Yerkes collection, 1893; Knapp's "A Norman Holiday"; Gerome's "La Mort de Dandale"; and the "King of the Desert," from the Leslie Ward collection; Madrazo's "The Letter" and his masterpiece, "Sortie du Bal," from the famous William H. Steward collection, 1898, where it fetched \$10,500. It was in this sale Fortuny's "The Choice of a Model" sold for \$42,000 and was purchased by Senator W. A. Clarke. Sir Edwin Burne-

Succeeding the exhibition by members of the Kit-Kat Club, paintings, sketches and drawings by Xavier J. Berrie and sculptures by Nicolo Tocco are now on view at the Lantern Room, in Greenwich Village. Both men's work is in the modern, vigorous manner.

Some very charming watercolor views of New York by Caroline Van H. Bean are on exhibition at the Musmanni Galleries. The artist has depicted various points of interest about the city: "The Little Church Around the Corner," "The Avenue," "Wall Street—Winter," "Temple Emanuel—E.I.," "The Library in Winter," "Plaza Square," "For the Prince of Wales," "Herald Square," "Riverside Drive" and many more—with vivid colors and a keen eye for

Jones' "The Princess Led to the Dragon," from the Charles T. Yerkes collection, 1910; Berne Bellecour's very important work "The Embarkment," from the Exposition Centennale de L'Art Français, 1889; Rosa Bonheur's "Monarch of the Forest," from the Edwin Thorne collection, 1893; Jean Béraud's "Les Halles," Salon of 1879, and "The Casino at Monte Carlo," from the John Daly collection, 1907; Roybet's "The Cavalier," from the A. E. Dickey collection; Henri Laisant's "The Three Brothers," from the Leon Mandel collection; Letour's "Temptation of St. Anthony," from the Charles J. Osborn collection; Nattier's "Portrait of La Comtesse de Parabere," from the Guy R. Bolton collection, 1912; Raon's "Portrait of a Lady," from the Emerson McMillan collection, 1913.

Among the American artists are Thomas Moran's "A Dream of the Orient," from the Emerson McMillan collection; George Inness's "Landscape and River"; Ridgway Knight's "The Water Carrier"; James M. Hart's "Cattle at the River"; Edwin Lord Week's "State Procession of the Shah of Jehan," and a series of fourteen mural paintings by Will H. Low, N. A., illustrating "The Nations in Music," from the W. T. Evans collection.

There will be several important sales this week. Beginning to-morrow at the Anderson Galleries part two of the library of Henry F. De Puy will be auctioned. On Tuesday and Wednesday evenings at the Walpole Galleries two important collections of Japanese color prints, the property of Lindsay Russell, esq., ex-president of the Japan Society, and the books and MSS. of the late Professor E. E. Peneloso, Japanese art critic, will be sold. Among the prints are Hiroshige's "Peacocks and Peony," the famous "Snow and Rain" prints, and a rare series by Kuniyoshi.

On Tuesday evening at the American Art Galleries masterpieces of etchings and an important example in oil by Anders Zorn, with notable prints by Rembrandt and Dürer, collected by the late S. S. Rosenstamm, of New York, will be auctioned. The oil painting by Zorn is "The Water Pail," an outdoor winter scene, with a young woman of the Northern clime as the principal element in the foreground. The picture was exhibited at the Brooklyn Institute of Arts and Sciences in 1916, and at the Swedish exhibition in this city in the same year.

The etchings collected by the late S. S. Rosenstamm, of New York City, show a careful selection and a keen desire for the better impressions of the more notable examples of the works of Dürer, Rembrandt and Zorn, and with one or two exceptions are all in excellent state.

The collection of etchings by Anders Zorn is the most important one ever offered as public sale in America, and includes some examples from the collection used by Deltell for illustrations in his important catalogue on Zorn. There are in this collection twenty-nine examples published since the issue of Deltell's catalogue. These are arranged chronologically and each plate given a number which the same would bear if Deltell's catalogue were brought to date. It has, however, been impossible to give the state of these latter etchings, owing to the fact of Deltell's supplement having as yet not been issued. In all cases the Zorn plates herein described are loosely hinged and matted, and in instances where a frame has been added the same statement holds true, the back of the frame being fitted with knobs so that the same can be easily removed and the print inspected.

The collection of etchings by Rembrandt Van Rijn contains twenty-five examples of this master's work, some of which are from great European collections; several are without doubt as fine impressions as it is possible to obtain. The impressions of "Christ in the Garden of Olives," "Clement de Jonghe," "The Goldweavers' Field," "Descent from the Cross," "Landscape with Milkman" and "View of

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Amsterdam" are most brilliant examples of these prints. The framed prints are loosely hinged and matted and as in the case of the framed Zorn prints, the backs are fastened with knobs so as to allow an easy inspection of the print.

The engravings of Albrecht Dürer are very fine, and considering the earlier work of this master—some one hundred years prior to Rembrandt—they show an equal desire on the part of the late owner to obtain the finer impressions of the same. Notable among these plates are the engravings of "Knight, Death and the Devil," "The Virgin with the Monkey," "The Penitence of Saint John Chrysostom," "The Rape of Anyone," and "Melancholia." The woodcuts include brilliant examples of "Saint John Holding the Seven Golden Candelsticks," "The Seven Angels With Trumpets," and "The Dragon With Seven Heads." The framed prints are, as in the two preceding instances, loosely hinged, matted and with back fitted with knobs, so as to allow an easy inspection of the print.

On Wednesday, Thursday and Friday afternoons part eleven of the library of Henry E. Huntington will be sold at the Anderson Galleries.

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